

BULLETIN

THE ART INSTITUTE OF CHICAGO

Illustration for "Histoire Naturelle de Buffon," an etching and aquatint by Picasso



VOLUME XLI NUMBER 3
IN TWO PARTS: PART I

MARCH 1947



Illustration for "*Le Chef d'Oeuvre Inconnu*," etching by Picasso

SEVEN MODERN ILLUSTRATED BOOKS

Ambroise Vollard, in the midst of establishing the great French painters of his time, turned in the 1890's to the publication of portfolios of prints. The sets of color lithographs by Bonnard and Vuillard are alone testimonials of his success with this venture and by 1900 we find him considering the illustrated book as a field for the exercise of his enterprising abilities, his taste and direction. The first of these books was Verlaine's *Parallèlement* which in its earlier edition had stirred up bitter contro-

versy and indignation. From Vollard it issued with illustrations by Pierre Bonnard, lithographed in delicate pink ink which heightened the part played by pictures on the printed page to such a degree that the whole prospect of book illustration took on new life and distance. Here, at the start, was another solution of the problem of combining text and illustration and Vollard did not make any attempt to try another throughout the remaining thirty-nine years of his life as a publisher. It was

simply to disregard the old attempt to work both text and illustration into a harmony which would make a design of each page. Vollard knew that both type and pictorial design have separate characters and functions. There was no trying to make one resemble the other and that is perhaps why his pages are first of all and always the pages of books and why, although his editions were limited to such small numbers, the books themselves are examples of the best that our time has to offer.

Until his death in 1939 he was always setting out on new projects of publication but being unsatisfied with anything but the full and perfect realization of his aims kept many of them from being carried to their finished state. The recent Chagall exhibition showed us three important books for which he had commissioned plates which were never published and one looks forward to their completion in the next few years. Vollard's influence on the development of the printed book has been great in Europe and one wishes that some of his simple paths out of difficulties had been tried by American publishers. Our illustrated books are too much the same, no matter who pictures the text, and a successful, famous name too often does not substitute for good illustration. French artists have had, generally, good literary taste and sensibilities and these have never dissipated the purity of their work. This may be seen in the illustrations by Redon for Flaubert, Poe and Baudelaire; the Delacroix lithographs for *Faust*; Manet's set for Mallarmé's translation of Poe's *The Raven* and Chassériau's etchings for *Othello*. All of these may be found in the Department of Prints and Drawings but they were, of course, published in portfolio form and do not show the illustrations as part of the body of the book.

In the entire collection of prints there was only one example to represent the type of illustrated book spoken of here. It was *Le Cirque de l'Etoile Filante* (*Circus of the Shooting Star*), written and illustrated by Rouault. This was acquired in 1939 for the Albert H.

Illustration for "Les Réincarnations du Père Ubu,"
etching and aquatint by Rouault, given in memory
of Kay Goodman King by her mother



Wolf Memorial Collection and its popularity with visitors has grown each year. Rouault's etchings and aquatints printed in color here evoke the world of the circus as we have never seen it before in pictures. The darkness of the tent is driven away by artificial lights which deepen and spread into more than their visual significance as we become conscious of the human implications symbolized by these clowns and riders. There is no need to remember the stained glass window or the power of massive form to give them light and solidity. As prints they are the result of an elaborate patience which gives strength to the technical mastery they enclose and the technique they employ is as intricate and painstaking as the work of the French eighteenth century color printers.

Within the last year four books have been given to the Institute as a memorial by relatives and friends of Kay Goodman King and Lt. Col. A. Peter Dewey. They are *Les Réincarnations du Père Ubu*, written by Vollard, with plates by Rouault; André Suarès' *Passion*, illustrated by Rouault; *Les Métamorphoses d'Ovide* with Picasso's etchings and the *Poésies de Mallarmé* with plates by Matisse. In addition to this gift, which is due largely to the interest of Mrs. Charles S. Dewey and Mrs. James M. Hopkins and which is the beginning of a collection of modern illustrated books, have been purchased the *Histoire Naturelle de Buffon* with Picasso's etchings and aquatints and Balzac's *Le Chef d'Oeuvre Inconnu*, also illustrated by Picasso. This forms a strong center about which a collection of these books may be built. During the winter an exhibition of the seven books owned by the Art Institute has been shown and their many attractions have brought them hundreds of admirers. Surely the plates belong with the texts, but seen apart, there is not one

that is not a completely independent picture.

Among the recent accessions, Rouault's *Les Réincarnations du Père Ubu* and his *Passion* were both published by Vollard. The first has a set of plates (not in color) which are built upon the sardonic text to lend it depth through the expression of a mixed tolerance, bitterness and kindness. They contain all of Rouault. One does not even miss or have need of the color of the circus: a new force has been added to the medium of the black and white print and we are reassured to find much that is so arresting that we forget to seek analogies. The grotesque alternates with the commonplace and there is little difference felt. These plates are an introduction and opening to the deeper tragedy and truths which Rouault makes statement of in his great series, *Miserere* and *Guerre*.

The plates for *Passion* are printed, like those of the *Circus* set, in color, but the values are shifted and distributed so that the light is everywhere serene and seems to come from some infinite, spiritual source. They are illuminations for a modern retelling of the story of the crucifixion: the road to Calvary leads us through a factory suburb, Pilate is dressed as a commonplace lawyer with a bourgeois practice, this Christ might be found in any district where people are poor and blunted by machinery and oppression. But all this "modernity" intensifies the framework of the story and makes actual the artist's ability to live in his own time through the most simple spiritual truths and beliefs.

Balzac's *Le Chef d'Oeuvre Inconnu*, illustrated by Picasso, is also a Vollard publication. It has been called one of the most beautiful books in the world. Balzac's short story, since Cézanne read and was deeply affected by it, has assumed the character of a prophecy and

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Illustration for "*Le Cirque de l'Etoile Filante*," etching and aquatint printed in color by Rouault, in the Albert H. Wolf Memorial Collection

surely Picasso is the one who should have illustrated it. As an introduction, there are sixteen pages of wood engravings from pen and ink drawings made by Picasso in 1926. These are an abstract commentary on the story of the painter who spent years of work on a woman's portrait which, when finished, seemed a masterpiece to him, but to others appeared as nothing but idle scrawls and dots. The twelve etchings for this book are almost a set of variations

which develop the Balzac subject to its conclusion. Each of them is an example of brilliance, certainty and the use of a medium handled so that there is always the freedom and precision of silverpoint drawing.

All of these books with Vollard's imprint contain many drawings engraved on wood by the French engraver Aubert. The days when Daumier made his illustrative drawings on wood blocks and passed them on to craftsmen who engraved them with such fidelity that there is no line of difference where the artist left off and the engraver began, seem far from our time with its highly technicalized reproductive processes. The art of wood engraving was believed to have died at the height of the virtuosity practised by Timothy Cole. But in Aubert's engravings we find all the old bravura and much more. Areas of black are made up of an infinite number of lines and their sensitive gradation from black to gray on to white is so sensitively produced that we know they are in no way slighted in the transcription.

Picasso's *Les Métamorphoses d'Ovide* as well as the *Poésies de Mallarmé*, with the Matisse etchings, were issued by Skira in Lausanne. There is no wavering from the Vollard standards and both of these books are landmarks in the careers of the two artists. It is, however, the *Histoire Naturelle de Buffon* which brings us back to Vollard, for Picasso had been commissioned by him to do these plates and they were left unpublished in 1939. In 1942 they were brought out by Martin Fabiani in Paris and reaching us four years later they are another instance of Picasso's resourcefulness but in this book he has combined eclecticism and facility with a power of naturalism which is unlike anything in his earlier work. This is an arresting conclusion to a phase in the new history of the illustrated book, a legacy from one great publisher that may be read as a warning as well as an incitement to take up the art of creating books with pictures.

HUGH EDWARDS

THE SOCIETY FOR CONTEMPORARY AMERICAN ART



Sculpture in Slate by Isamu Noguchi

A municipal art museum, or any similar institution which enjoys an official or semi-official place in the life of the community it serves, tends of necessity to be conservative. Such institutions obviously cannot run too far ahead of public taste, although they can, and often do, lag behind it without arousing comment. In all parts of this country (to say nothing of the rest of the world), there are institutions of art in which the achievements of one's artistic contemporaries, especially those engaged in the breaking of new ground, are represented hardly at all.

A sense of duty toward the history of art is to be taken for granted in such civic institutions, since their task is to a large extent that of preserving the monuments of the cultural past and offering for view a record of the achievements of the undebatably great. On the other hand, an interest in contemporary movements in art is not something to be taken for granted. If contemporary artistic movements, the merits of which are still under debate, are represented at all in civic insti-

tutions—and they are at the Art Institute of Chicago to a degree well beyond that of most such institutions—it is always the result of determined effort on the part of a minority with strong artistic convictions.

Among other things, contemporary movements include a type of art that inevitably meets a special kind of resistance. To espouse some of the advanced movements in any of the arts, especially at the present time when most traditions are undergoing radical change and revaluation, means something quite different from confronting the kind of opposition that says simply, "We don't like it." The opposition takes the much more complex and strenuous form of the people who say, "You have no business calling it art (or poetry, or music) at all. You are trying to put something over on us. You are perpetrating a fraud" We are all familiar with these outcries. They have been loud and angry in our times.

These conditions define, it seems to me, the function of such an organization as the Society for Contemporary American Art. Often the Society has to do more than arouse interest in contemporary Americans; it has also to combat the scepticism, and even the derision, of all the people who, far from being ready to evaluate how good or bad a new tradition is, are not even willing to regard it as art at all. (They are the people, incidentally, who all seem to have five-year-old nieces who can paint better than *that!*)

Here is how the Society has functioned since its foundation in 1940. Each member of the Society (there are around fifty at the present time, an interesting cross-section of art enthusiasts, all the way from young couples who have just begun to buy a painting or two, to persons with nationally famous collections) selects each year, according to his own taste, a painting or sculpture of some contemporary American artist. Annually the Art Institute presents an exhibition of the selections of the members of the Society. From these exhibitions the Art Institute selects each year one painting or sculpture for its permanent collection, paid for out of the funds provided by the Society's dues (forty dollars a year). In this way the Society sees to it that the Art Institute acquires, or at the very least considers for acquisition, paintings and sculptures that are not only contemporary, but in some cases greatly in advance of public taste. For example, as the result of the Society's efforts, the Art Institute recently acquired *The Last*

Supper by David Aronson and a sculpture by the abstractionist Isamu Noguchi.

In other words, the Society for Contemporary American Art takes into its own hands the responsibility for presenting at the Art Institute its choice of what it considers the best in today's art. It offers annually, as a gift to the Institute, a painting from its own selections as an earnest of its critical convictions. In both these ways it strengthens the Art Institute's representation of contemporary art.

In addition the Society provides, in its meetings and discussions and its lectures for the general public, an organized body of critical opinion to strengthen the hand of contemporaries, to encourage artistic experiment and to advance public taste. Such a meeting, for example, as that devoted to René d'Harnoncourt's lecture on American Indian art gave needed insight into the reasons why many modern artists have sought nourishment in primitive sources. The lecture which Dean Joseph Hudnut of Harvard gave on modern architecture before the Society has resulted, I am told, in a change in the plans of at least one influential listener which will markedly affect the appearance of at least one important building on the South Side—a building which will, when completed, be modern throughout. My own lecture on "The Semantics of Modern Art," also under Society sponsorship, has happily resulted, I am also told, in an increased interest in modern art on the part of people formerly indifferent to art but deeply inter-

The Last Supper by David Aronson



The Artist Looks at Nature by Charles Sheeler



ested in semantics. The Society's espousal of American contemporaries has been sometimes direct, sometimes devious. Either way, the effects are beginning to show.

From September 18 to October 26 a memorial exhibition of the work of the late L. Moholy-Nagy, artist, educator, and our fellow-townsmen, will be opened at the Art Institute. Indeed, there will be two exhibitions of Moholy-Nagy at that time, one of his paintings, the other, under the direction of Carl Schniewind of the Department of Prints and Drawings, of his photographs. The Society for Contemporary American Art has been invited to sponsor the memorial exhibition, and it has accepted the invitation with pleasure. Almost every year since the Society was founded, at least one, and in one year as many as three, of its members selected a work of Moholy-Nagy for exhibition in its annual show. With his theories on the function of art as the

re-education of vision, and with his "space-modulators" and abstractions in transparent plastic and his experiments in cameraless photography, Moholy-Nagy was one of the most advanced experimenters of our times.

The Society for Contemporary American Art, feeling that it has helped to crystallize sentiment in favor of contemporary American artists and to advance public taste, looks back on its short history with a sense that it has by no means existed in vain. It looks forward to continuing its educational work so that Chicago will increasingly be known not only as a city which honors the past in art, but also as a city which is one of the most vigorous growing points of contemporary sensibility and taste.

(Persons sympathetic with the aims of the Society for Contemporary American Art are invited to get in touch with the office of the Director of the Art Institute for information.)

S. I. HAYAKAWA

BULLETIN OF THE ART INSTITUTE OF CHICAGO

Vol. XLI 3

Part Two

Exhibitions

Exhibition of Antique Oriental Rugs

Rare Persian, Turkish, Indian and Asia Minor carpets.

Galleries 50, G52-G58: Closes March 16

Earl C. Gross and Charles L. Schucker in the Room of Chicago Art

Mr. Gross is a well-known commercial designer in Chicago. Mr. Schucker has recently had a one-man exhibition in New York.

Gallery 52: Closes March 30

Lithographs and Drawings by Stuart Davis

An almost complete set of lithographs by an important American abstract artist.

Gallery 13: Closes March 30

A New Group of Japanese Prints

Recent additions to the Clarence Buckingham Collection.

Gallery H5: Closes April 14

Society of Typographic Arts

A showing of books, pamphlets, announcements produced by members of the Society of Typographic Arts during the past year.

Gallery 11: March 14-April 20

Vanguard

Prints by a group of artists working at the University of Iowa under the leadership of Mauricio Lasansky.

Gallery 16: March 24-May 4

War's Toll of Italian Art

Photographs showing important Italian buildings and the devastation caused by bombing.

Blackstone Hall: March 26-April 16

Harlequin by Cézanne

A pencil study of delicacy and power for Cézanne's painting, *Mardi Gras*.

Masterpiece of the Month for April

Martyl and Mrs. Joyce Treiman in the Room of Chicago Art

A joint exhibition by two talented young women painters.

Gallery 52: April 3-May 11

Tapestry—The Weavers' Pictorial Technique

A demonstration of the development and use of the tapestry technique in various times and in various countries from Egypt to Peru in examples drawn from the Institute's collections.

Galleries A1-A5: Closes May 31

Mediterranean Textiles

Turkish and Greek Island embroideries lent by Burton Y. Berry.

Gallery H9: Closes October 19

MEMBERS' CALENDAR

ALL LECTURES TAKE PLACE IN FULLERTON HALL UNLESS OTHERWISE INDICATED

| Mondays | | Titles of Courses | | March 3 |
|------------|--|---|--|--|
| 11:00 A.M. | Survey of Art..... | Miss Parker, <i>Club Room</i> | | Art in Ancient Crete |
| 11:55 A.M. | Demonstrating Techniques..... | Mr. Buehr, <i>Club Room</i> | | Sensibility by the Sea |
| 2:00 P.M. | Clinic of Good Taste..... | Dr. Watson and Occasional Guest Speakers | | Let's Talk about Dining RoomsFrances Harrington |
| 2:00 P.M. | Members' Studio, II..... | Mr. Buehr, <i>Studio 4</i> | | Members' Studio, II |
| 5:45 P.M. | Adult Sketch Class..... | Mr. Buehr, Assisted by Mrs. Myers | | Adult Sketch Class |
| 8:00 P.M. | Clinic of Good Taste..... | Dr. Watson and Occasional Guest Speakers | | Let's Talk about Dining RoomsFrances Harrington |
| Tuesdays | | | | March 4 |
| 11:30 A.M. | History and Enjoyment of Art..... | Dr. Watson and Staff | | The Arts of Asia: Ancient India, Cradle of BuddhismCharles Fabens Kelley |
| 2:00 P.M. | Members' Studio, I..... | Mr. Buehr, <i>Studio 4</i> | | Members' Studio, I |
| 6:30 P.M. | Evening Lectures in the Galleries..... | Miss Parker | | Architecture Old and New in Brazil <i>Club Room</i> |
| Fridays | | | | March 7 |
| 10:00 A.M. | Adult Sketch Class..... | Mr. Osborne and Mrs. Myers | | Adult Sketch Class |
| 12:15 P.M. | Current Exhibition Promenades..... | Dr. Watson and Staff | | Oriental RugsHelen Parker, <i>Gallery G52</i> |
| 2:00 P.M. | } Art through Travel..... | Dr. Watson and Guest Lecturers | | The Sioux at Home in South DakotaEdward T. Camenisch |
| 6:30 or | | | | 8:00 P.M. <i>Repetition of 2:00 O'clock</i> |
| 8:00 P.M. | | | | <i>Lecture</i> |
| Saturdays | | | | March 8 |
| 1:10 P.M. | The James Nelson and Anna Louise Raymond Fund for Children..... | Mr. Osborne | | Time of My Life, II |
| Sundays | | | | March 9 |
| 3:00 P.M. | Art through Travel..... | Dr. Watson and Guest Lecturers | | The Sioux at Home in South DakotaEdward T. Camenisch |

Art Institute Lecturers: Dudley Crafts Watson, Helen Parker, George Buehr, Addis Osborne, and staff members.
Guest Lecturers: Frances Harrington, Head, Professional School of Interior Decoration; Edward T. Camenisch, Lecturer on the American Scene; Jean Sterling Nelson, Noted Lecturer on Interior Decoration; Robert Conrads,

Veteran with unusual color photographs; Margaret Artingstall, Teacher, Industrial Design Department of the School of the Art Institute; Burton Cumming, Director, Milwaukee Art Institute; Dr. C. O. Schneider, Chicago businessman whose color photographs are noted for their art qualities; John Moyer, Lecturer, Chicago Natural History Museum.

| March 10 | March 17 | March 24 |
|--|---|--|
| Architecture in Ancient Greece Perfection in Post and Lintel Give Windows GlamorFrances Harrington Members' Studio, II Adult Sketch Class Give Windows GlamorFrances Harrington | Sculpture in Ancient Greece The Story of Marble Bedrooms with PersonalityFrances Harrington Members' Studio, II Adult Sketch Class Bedrooms with PersonalityFrances Harrington (Final Repeat Lecture) | Roman Architecture Architecture and the Arch Fabric Printing by Hand: Linoleum Block.....Margaret Artingstall Members' Studio, II Adult Sketch Class No Lecture |
| March 11 | March 18 | March 25 |
| Arts of Asia: Architecture, Sculpture & Bronzes of ChinaCharles Fabens Kelley Members' Studio, I No Lecture | Arts of Asia: Chinese PaintingCharles Fabens Kelley Members' Studio, I The Art of the Japanese Print Gallery H5 | Arts of Asia: Painting & Prints of Japan.....Charles Fabens Kelley Members' Studio, I No Lecture |
| March 14 | March 21 | March 28 |
| Adult Sketch Class Farewell to the Persian Rug Exhibition....Jean Sterling Nelson Gallery G52 "Jeeping the Inter-American Highway.....Robert Conrads 6:30 P.M. Repetition of 2:00 O'clock Lecture | Adult Sketch Class Japanese Prints Are Here Again.....Mr. Buehr, Gallery H5 Blue Grass and Blue Bloods of Kentucky....Edward T. Camenisch 8:00 P.M. Repetition of 2:00 O'clock Lecture | Adult Sketch Class The Vanguard Print ShowMr. Buehr, Gallery 16 A G. I. Tour of EgyptPeter Pollack 6:30 P.M. Repetition of 2:00 O'clock Lecture |
| March 15 | March 22 | March 29 |
| The Moon Is Nearer Than You Think, I | The Moon Is Nearer Than You Think, II | Something New Has Been Added, I |
| March 16 | March 23 | March 30 |
| "Jeeping" the Inter-American Highway.....Robert Conrads | The Blue Grass and the Blue Bloods of KentuckyEdward T. Camenisch | A G. I. Tour of EgyptPeter Pollack |

Notes: At the *Adult Sketch Class for Novices*, Mondays and Fridays, materials are available for 15 cents.

The *Art through Travel* lecture subjects are repeated so that all Members can be accommodated comfortably in

Fullerton Hall. The Friday evening lectures are given one week at 6:30 and the alternate week at 8:00.

On Sundays the *Art through Travel* lectures are open to the public at a charge of 60 cents, including the Federal tax. Members are admitted free of charge; families of Members and their out-of-town guests must pay the tax.

| March 31 | April 7 | April 14 |
|---|---|---|
| Other Arts of Ancient Rome Portraits in Stone Fabric Printing by Hand: StencilMargaret Artingstall Members' Studio, II Adult Sketch Class <i>No Lecture</i> | Arts of Persia Chalk Talk on Persia Fabric Printing by Hand: Silk Screen.....Margaret Artingstall Members' Studio, II Adult Sketch Class <i>No Lecture</i> | Byzantine Art Art and Craft of Mosaic Flower Arrangements for the Dinner Table....Mrs. J. Wilson McAllister Members' Studio, II Adult Sketch Class <i>No Lecture</i> |
| April 1 | April 8 | April 15 |
| What Is Modern Painting?Burton Cumming Members' Studio, I Journey to Ecuador <i>Club Room</i> | An Artist's Adventures in Mexico: Water Colors from GuanajuatoMr. Buehr Members' Studio, I <i>No Lecture</i> | An Artist's Adventures in Mexico: Jalisco and Michoacan...Mr. Buehr Members' Studio, I Sculpture and Drawings by Henry Moore..... <i>Gallery G52</i> |
| April 4 | April 11 | April 18 |
| Adult Sketch Class Drawings Old and NewMr. Osborne, <i>Gallery 12</i> Canyons of the SouthwestDr. C. O. Schneider 8:00 P.M. Repetition of 2:00 O'clock <i>Lecture</i> | Adult Sketch Class Sculpture of Henry MooreKatharine Kuh, <i>Gallery G52</i> I Shot the World.....John Moyer 6:30 P.M. Repetition of 2:00 O'clock <i>Lecture</i> | Adult Sketch Class Sculpture of Henry MooreMr. Buehr, <i>Gallery G52</i> Pacific Coast of North AmericaDr. Watson 8:00 P.M. Repetition of 2:00 O'clock <i>Lecture</i> |
| April 5 | April 12 | April 19 |
| Something New Has Been Added, II | The Things I Live With, I | The Things I Live With, II |
| April 6 | April 13 | April 20 |
| European Treasures and the WarMiss Parker (One Time Only) | I Shot the World.....John Moyer | Pacific Coast of North AmericaDr. Watson |

LECTURES AND GUIDE SERVICE FOR THE PUBLIC

DEPARTMENT OF EDUCATION, *Helen Parker, Head*

Individuals, groups and organizations may arrange for guide service and special lectures. Please consult the Department of Education Office in Gallery 2 on the First Floor for information regarding fees and appointments.

Children of the Chicago Public Schools are entitled to free gallery tours by appointment made in advance. For private and suburban schools there is a nominal charge.

EVENING LECTURES IN THE GALLERIES on South America and the current exhibitions are offered on alternate Tuesdays at 6:30 P.M. by Miss Parker. The course is open to anyone and may be entered at any time. A series ticket, good for any twelve lectures, costs \$5.00, plus

\$1.00 Federal tax; a single lecture costs 50 cents, plus 10 cents tax. Admission to these lectures is free to Members. Guests of Members must pay admission fee.

HALF-HOURS IN THE GALLERIES, a series of talks for busy people, will be offered free to the public every Wednesday noon at 12:30 P.M. by Miss Parker. A detailed list of subjects may be obtained at the Information Desk.

ADVENTURES IN THE ARTS, the Florence Dibell Bartlett Free Public Lectures, are given by Miss Parker every Thursday evening at 6:30 P.M. in Fullerton Hall. These illustrated art and travel lectures are free to the public.

TUESDAYS at 6:30 P.M. (All Lectures by Helen Parker)

| | | | |
|-------|----|--|-------------|
| March | 4 | Architecture Old and New in Brazil..... | Club Room |
| March | 18 | The Art of the Japanese Print..... | Gallery H5 |
| April | 1 | Journey to Ecuador..... | Club Room |
| April | 15 | Sculpture and Drawings by Henry Moore..... | Gallery G52 |

THURSDAYS at 6:30 P.M. (All Lectures by Helen Parker)

| | | | |
|-------|----|---|----------------|
| March | 6 | Introduction to Peru..... | Fullerton Hall |
| March | 13 | French Painters of the Nineteenth Century, I: The Romantic Movement and Courbet..... | Fullerton Hall |
| March | 20 | French Painters of the Nineteenth Century, II: The Impressionists..... | Fullerton Hall |
| March | 27 | French Painters of the Nineteenth Century, III: Cézanne and After..... | Fullerton Hall |
| April | 3 | In the Highlands of Bolivia..... | Fullerton Hall |
| April | 10 | Pilgrimage Road in France..... | Fullerton Hall |
| April | 17 | Thirteenth Century Skyscrapers in France..... | Fullerton Hall |

GOODMAN THEATRE

Members' Series

The early twenties have initiated the first period of American dramaturgy of a quality to deserve serious consideration in the realm of the theater as well as in literature. The leading role belongs, of course, to Eugene O'Neill, but only in the realm of tragedy: if it cannot be awarded quite as dogmatically to S. N. Behrman in high comedy, there are certainly very few contenders for the honor.

The Goodman Theatre will present for its March production Mr. Behrman's *End of Summer*, originally produced by the Theatre Guild with Ina Claire in the leading role. The play will be performed on the following dates: March 6-8; 11-16; 18-22; with one matinee on Thursday, March 20.

Since the seventh production in the Members' Series will have opened before the appearance of the next number of the *Bulletin*, the play is being announced in advance. The play is *Yerma* by Federico García Lorca, a young Spanish poet and playwright who was killed in the recent Civil War.

The Spanish Theater, having been somewhat sterile, has made a very limited contribution to the American Theater subsequent to the Golden Age. It means, with few exceptions, Martínez-Sierra's *The Cradle Song*.

Federico García Lorca breaks with the sentimental romanticism of the recent Spanish Theater, as he borrows from the world of fantasy in one direction, and from the world of stark reality in another. The production of his plays is a challenge to the imagination of the actor, the director and the audience.

Yerma will be performed on the following dates: April 10-12; 15-20; 22-27; with one matinee on Thursday, April 24.

Children's Theatre

The third play of the Children's Series, now in performance, is *Red Riding Hood*. It will continue on Saturdays at 2:30 through March 22, with special performances on Saturday morning, March 1, at 10:30, and Sundays, March 2, 9, 16, 23 at 3:00.

On March 29, the fourth and last play of the year will have its opening. *The Prince and the Pauper*, based on the resemblance of two

youngsters in the time of Henry VIII, has been a great favorite during its past performances at the Goodman Theatre. The credulity of the children will not be taxed as much as previously, since the two parts will be played by twins whose resemblance has been and continues to be a problem in class and in rehearsal. The story was dramatized by Charlotte B. Chorpénning.

The Prince and the Pauper will play on Saturdays at 2:30 through May 24, with special performances on Saturday morning, May 3, at 10:30, and Sundays, April 20, 27, May 4, 11, 18, 25 at 3:00.

NOTES

S. I. Hayakawa

S. I. Hayakawa, who has generously written the article this month on the Society for Contemporary American Art, is distinguished in many fields. He is Associate Professor of English at Illinois Institute of Technology as well as the author of *Language in Action*. He is also the editor of the periodical, *Etcetera: A Review of General Semantics*. In the Society for Contemporary American Art he is a member of the Executive Committee.

New Picture Books

Four new picture books have just been published as part of a series of small handbooks on the Art Institute's collections. Not intended as comprehensive guides to the collections, these little books act rather as spotlights picking out either the typical or the unusual for emphasis. *Japanese Prints by Early Masters* by Helen Gunsaulus and *Early American Hand-Woven Coverlets* by Mildred Davison sell for 25 cents each; while *Masterpieces of Painting, XV and XVI Centuries* and *Masterpieces of Painting, XIX Century*, both by Helen Mackenzie, are 35 cents each. They are available in the Reproductions Department.

Glee Club Concerts

The Glee Club concerts are scheduled for 3:00 P.M. in Blackstone Hall on Wednesday, March 19, and Sunday, March 23. The program will be devoted to Russian chorale and folk music and American folk music. The concerts will be conducted by Charles Fabens Kelley and accompanied by Earl Mitchell.